

August 2019

[Complete Volume] Hilda Neupert

Gina Oselio

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Scene of "Brand".

H. Jensen.

Music of

Wilde Kunst.

Scene of "Othello".

W. J. Johnson.

Telegraph from P. Omlie - Björnson of Ullva Steingard.

Andantino

Handwritten musical score for the first system. It consists of a vocal line and a piano accompaniment. The key signature is two sharps (D major) and the time signature is 3/4. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand. The vocal line has a melodic line with some rests. Handwritten annotations include "pp poco a poco cresc" and "u. H.".

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The piano accompaniment maintains its rhythmic pattern. The vocal line continues with a melodic phrase. Handwritten annotations include "u. H.".

Handwritten musical score for the third system. The piano accompaniment becomes more complex with sixteenth-note patterns in the right hand. The vocal line continues with a melodic phrase. Handwritten annotations include "u. H.".

Handwritten musical score for the fourth system. The piano accompaniment continues with its complex rhythmic patterns. The vocal line concludes with a melodic phrase. Handwritten annotations include "u. H.".

Handwritten musical score, first system. It features a vocal line at the top with rests and a piano accompaniment below. The piano part includes a complex melodic line in the right hand and a bass line in the left hand, both with various rhythmic values and accidentals.

Handwritten musical score, second system. Similar to the first, it shows a vocal line with rests and a piano accompaniment. The piano part continues with intricate melodic and harmonic textures in both hands.

Handwritten musical score, third system. The vocal line remains mostly at rest. The piano accompaniment features more active melodic lines in both the right and left hands, with some dynamic markings like 'f'.

Handwritten musical score, fourth system. The piano accompaniment continues with complex rhythmic patterns and melodic development in both hands, while the vocal line stays at rest.

Handwritten musical score, first system. It consists of a vocal line and a piano accompaniment. The piano part features a complex texture with many sixteenth notes and rests. The vocal line has some rests and a few notes.

Agnus *ff* *Brand. ff*

Handwritten musical score, second system. The vocal line includes the lyrics "In xpi" and "Agnus!". The piano accompaniment continues with dense rhythmic patterns.

Agnus. ff

Handwritten musical score, third system. The vocal line includes the lyrics "Brand" and "In xpi". The piano accompaniment features a mix of sixteenth and thirty-second notes.

Handwritten musical score, fourth system. The vocal line includes the lyrics "In xpi". The piano accompaniment continues with a similar rhythmic texture. The system ends with a double bar line and a fermata over the final note.

ff *acull.*

ff *acull.*

Al-le Prædler, som har klynget som en Mare paa mit Bryst,

pp

lyggie mig i Dy-bet slyn — get. Der er

pp

Seri i Vil-kins Dygt

mf

mf *Alligro* *appass.*

Al-le Tan-ge skra'get,

Handwritten musical score for voice and piano. The score is divided into four systems, each with a vocal line and a piano accompaniment consisting of two staves. The lyrics are written in German.

System 1:
Vocal: *hast du ab-ge-ht, hast du ab-ge-ht.*
Piano: Accompaniment with chords and melodic lines.

System 2:
Vocal: *Gym-nas-ti-um, o-m-ni-um Do-ct-o-rum,*
Piano: Accompaniment with chords and melodic lines.

System 3:
Vocal: *we-ge-bleibst du, we-ge-bleibst du.*
Piano: Accompaniment with chords and melodic lines.

System 4:
Vocal: *Thi-er-ge-der, Thi-er-ge-der.*
Piano: Accompaniment with chords and melodic lines.

a tempo

Or - dit aab - me ei for Taa - ren

The first system of the score consists of three staves. The top staff is a vocal line in G major, 4/4 time, with lyrics 'Or - dit aab - me ei for Taa - ren'. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Kar - mit mi - me ei i Taa - rit

The second system of the score consists of three staves. The top staff is a vocal line in G major, 4/4 time, with lyrics 'Kar - mit mi - me ei i Taa - rit'. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment continues with the same rhythmic pattern as the first system.

Bar - mit se lit Min - len haa - rit.

The third system of the score consists of three staves. The top staff is a vocal line in G major, 4/4 time, with lyrics 'Bar - mit se lit Min - len haa - rit.'. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment continues with the same rhythmic pattern as the first system.

Brand. & Pii luter

Ay - mo, ja, nu haa Du sui - rit.

The fourth system of the score consists of three staves. The top staff is a vocal line in G major, 4/4 time, with lyrics 'Ay - mo, ja, nu haa Du sui - rit.'. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment continues with the same rhythmic pattern as the first system.

Agnus. mof

mf
Ja, lit-vis- se, sei- det nu
rit

mf
sei- det a- ve Do- - - - - - - - - -
rit

Andantino. Rit
O, se opad, se i Værit! For du alle ved Troens
frem

Fad- - - - - - - - - -
Læve- glad som i Li- - - - - - - - - -
rit
Ped

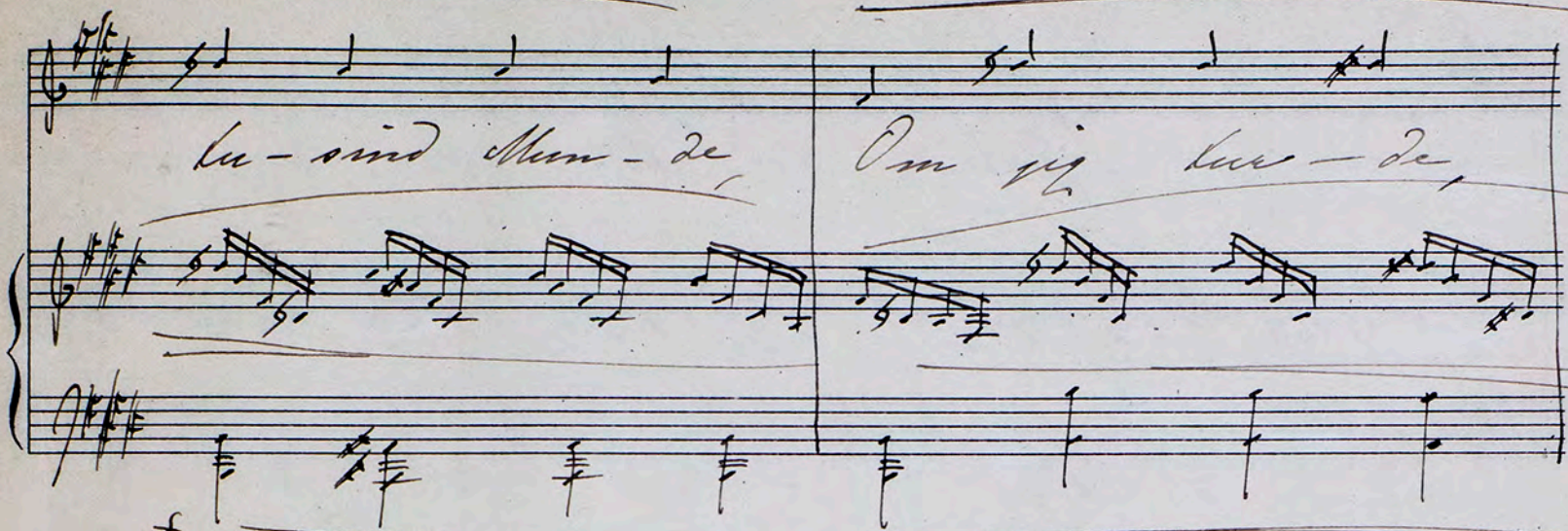
Handwritten musical score system 1. It features a vocal line with lyrics "Lies-glad" and a piano accompaniment. The piano part includes dynamic markings such as *pp*, *p*, and *mf*, and includes a *Ped* (pedal) instruction. The system is divided into three measures.

Handwritten musical score system 2. It features a vocal line with lyrics "Lies- nieto Da" and a piano accompaniment. The piano part includes dynamic markings such as *p* and *mf*, and includes a *Ped* instruction. The system is divided into three measures.

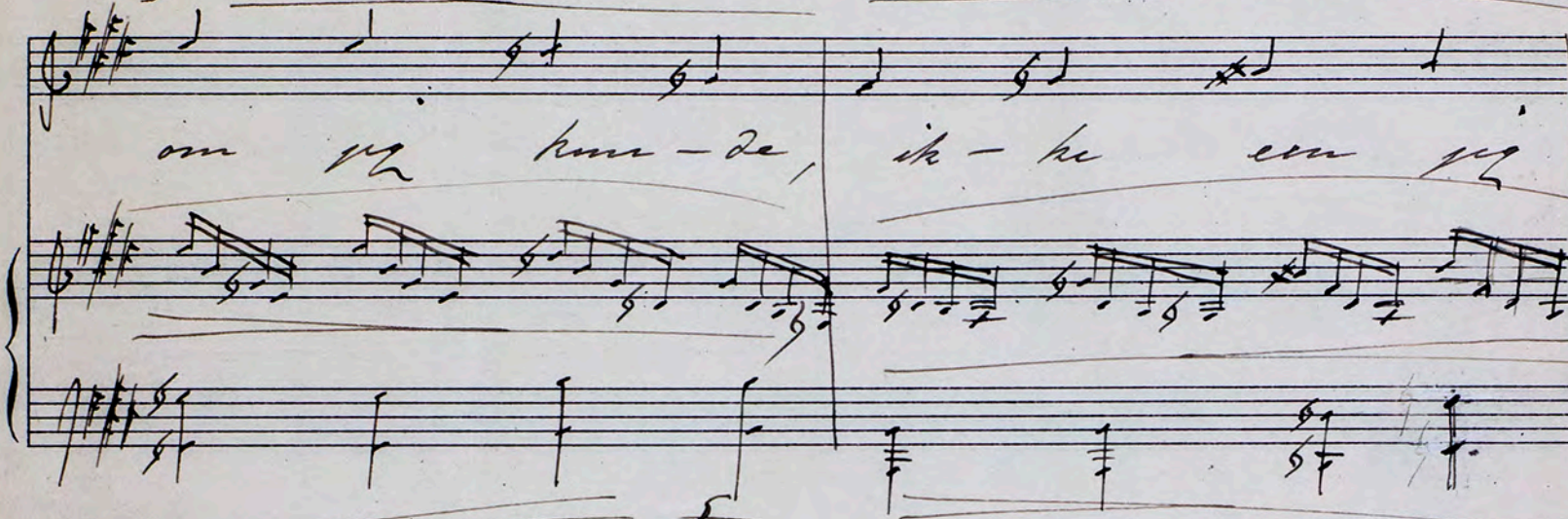
Handwritten musical score system 3. It features a vocal line with lyrics "strek - - - ke" and a piano accompaniment. The piano part includes dynamic markings such as *p* and *mf*, and includes a *Ped* instruction. The system is divided into three measures.

Handwritten musical score system 4. It features a vocal line with lyrics "de - - - men as i-mod! Om zij han-de" and a piano accompaniment. The piano part includes dynamic markings such as *mf* and includes a *Ped* instruction. The system is divided into three measures.

lu - sind Men - de, Om sig kus - de,

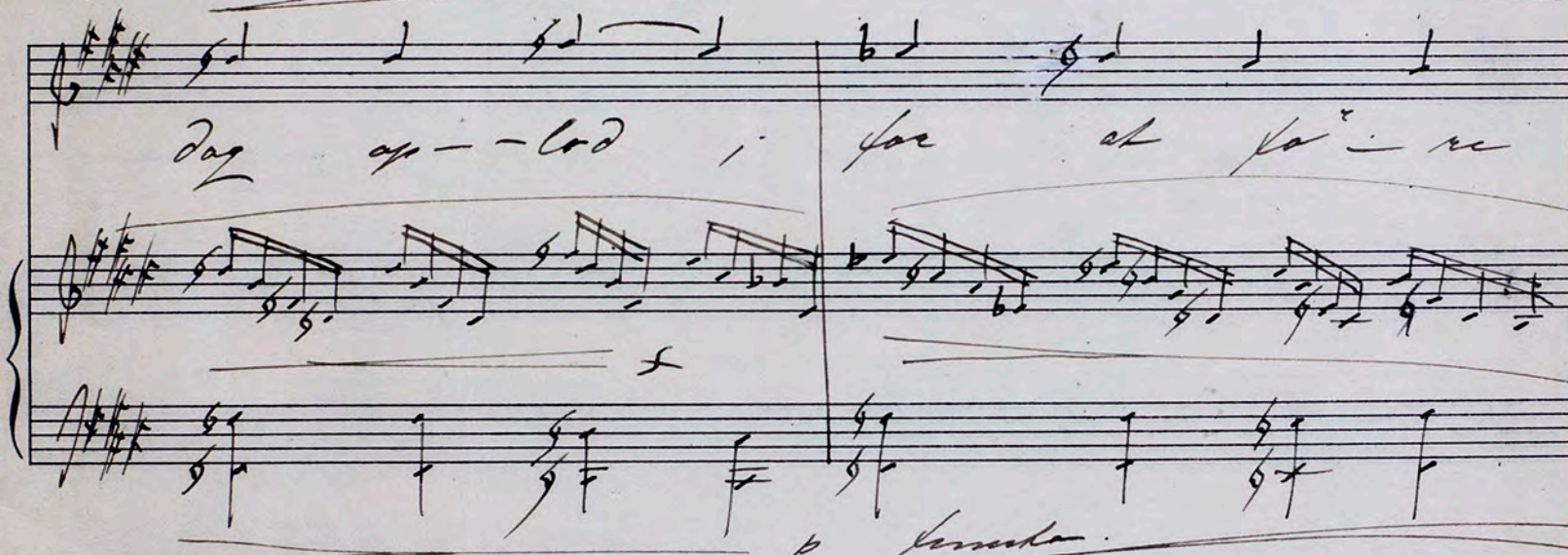


om sig kus - de, ik - ke een sig

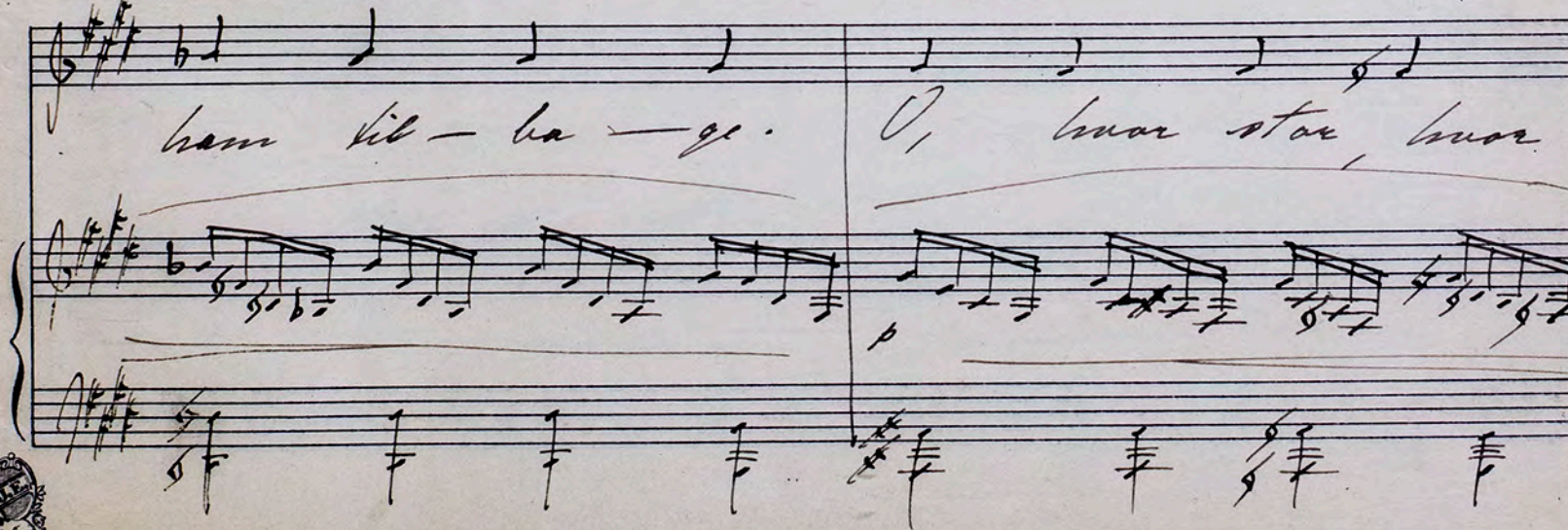


dag op - - lod, doe et va - re

p *terug*



ham kil - ba - ge. O, maar star, maar



a tempo

rig u Gud til at frem-de

a tempo

Mid-ler ud! Barnets Of-fer,

a tempo

Of-fer - bro - der, han - ret har min

a tempo

Sjel fra Do - den. Men mig fød - tes

a tempo

See at mis-kes, from hit Jari jig

The first system of the handwritten musical score consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics "See at mis-kes, from hit Jari jig" are written below the notes. The middle staff is the piano's right hand, and the bottom staff is the left hand, both in G major. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

maatte kris-kes. Take at Du min

p a tempo

The second system of the handwritten musical score consists of three staves. The top staff is a vocal line in G major with the lyrics "maatte kris-kes. Take at Du min". The middle staff is the piano's right hand, and the bottom staff is the left hand. A dynamic marking "*p a tempo*" is written above the piano part. The piano accompaniment continues with a similar rhythmic pattern.

Naand har le-det, O, jig saa det

The third system of the handwritten musical score consists of three staves. The top staff is a vocal line in G major with the lyrics "Naand har le-det, O, jig saa det". The middle staff is the piano's right hand, and the bottom staff is the left hand. The piano accompaniment maintains the established rhythmic pattern.

Gri-kes Kval. Nu staa Du i

The fourth system of the handwritten musical score consists of three staves. The top staff is a vocal line in G major with the lyrics "Gri-kes Kval. Nu staa Du i". The middle staff is the piano's right hand, and the bottom staff is the left hand. The piano accompaniment concludes the system with sustained chords.

Val - gete Dal, a - vor Dig nu

The first system of the handwritten musical score consists of three staves. The top staff is a vocal line with the lyrics "Val - gete Dal, a - vor Dig nu". The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The key signature is G major (one sharp) and the time signature is 6/8. The music is written in a cursive, handwritten style.

Vægen faldt af det Sm - let

The second system of the handwritten musical score consists of three staves. The top staff is a vocal line with the lyrics "Vægen faldt af det Sm - let". The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The key signature is G major (one sharp) and the time signature is 6/8. The music is written in a cursive, handwritten style.

p rit molto. *Andante.*
 el - ler Alh! Brand!

dy - me, gaade - fuldt du

The third system of the handwritten musical score consists of three staves. The top staff is a vocal line with the lyrics "el - ler Alh! Brand!" and "dy - me, gaade - fuldt du". The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The key signature is G major (one sharp) and the time signature is 6/8. The music is written in a cursive, handwritten style. There is a dynamic marking "p rit molto." and a tempo change marking "Andante.".

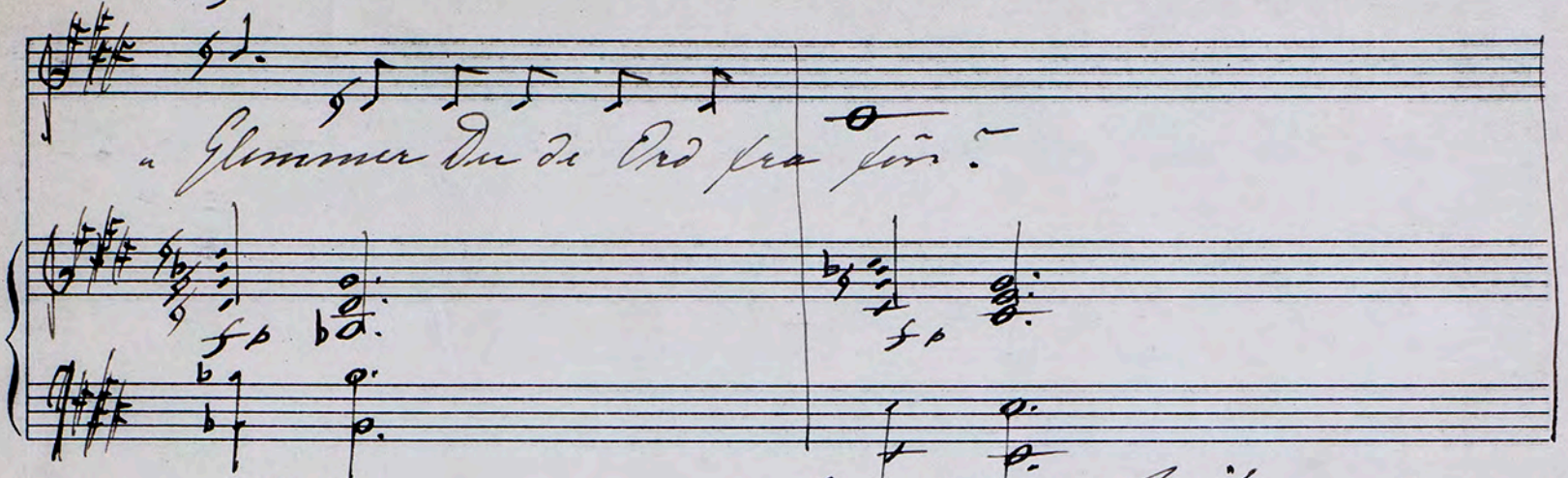
talte, endt u Skidens Kvaler.

The fourth system of the handwritten musical score consists of three staves. The top staff is a vocal line with the lyrics "talte, endt u Skidens Kvaler." The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The key signature is G major (one sharp) and the time signature is 6/8. The music is written in a cursive, handwritten style.

Adagio.

mf

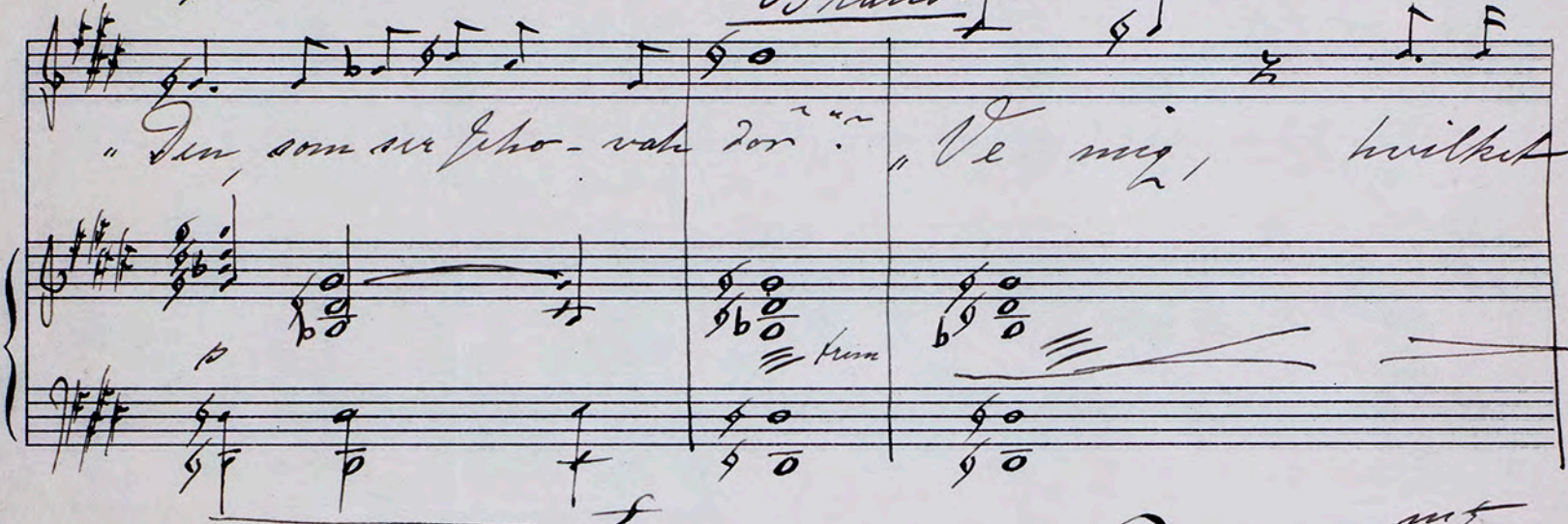
Glemmer du de Ord fra før?



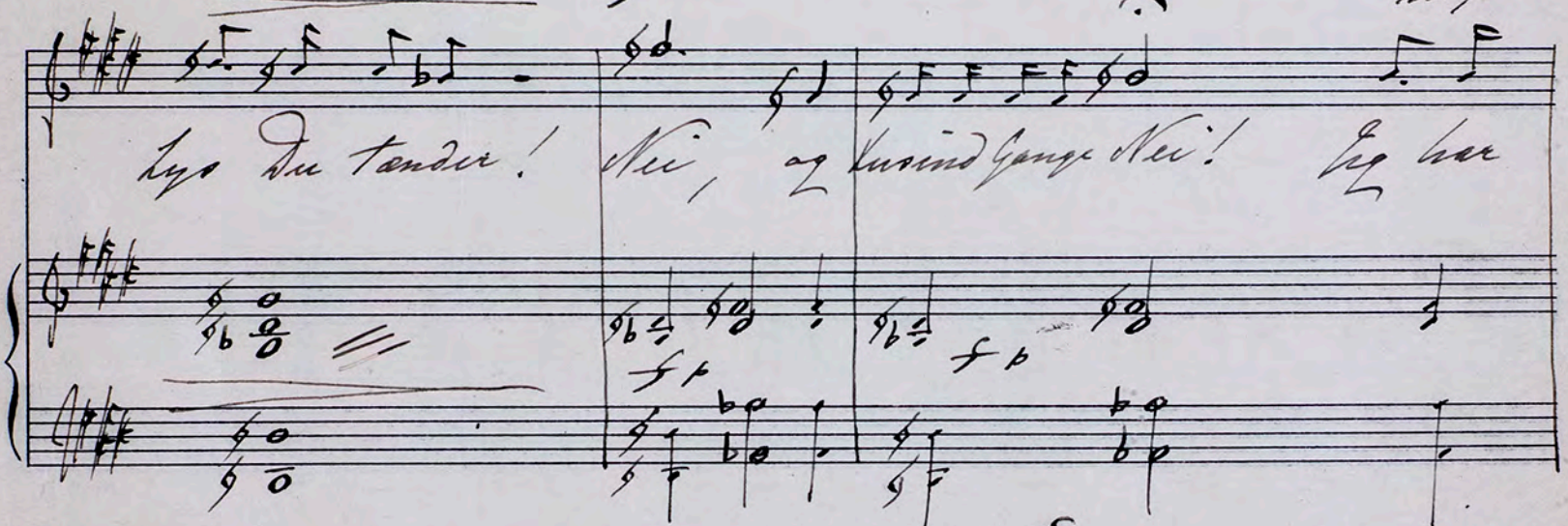
p dolce

Brand. ff Rit.

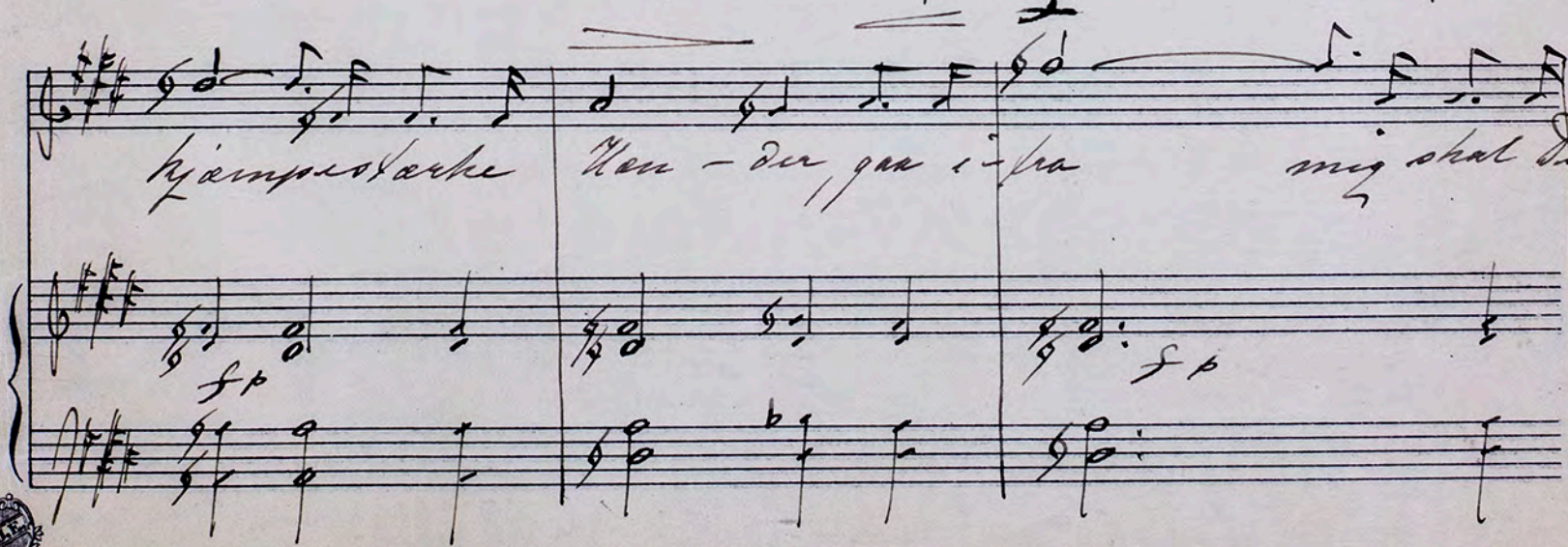
"Den, som er Joh- voh dor" "Ve mig, hvilket



lys du tænder! Nei, og kusind gange Nei! Og her



Hjælpesværke Men - der, ga i fra mig skal du



anf

p

ei! Lød kun Alt paa Jordan bris-ke, hvor en Vinding

anf

anf

kan jeg miste, o, men aldrig, al-drig Dig — !

6/8

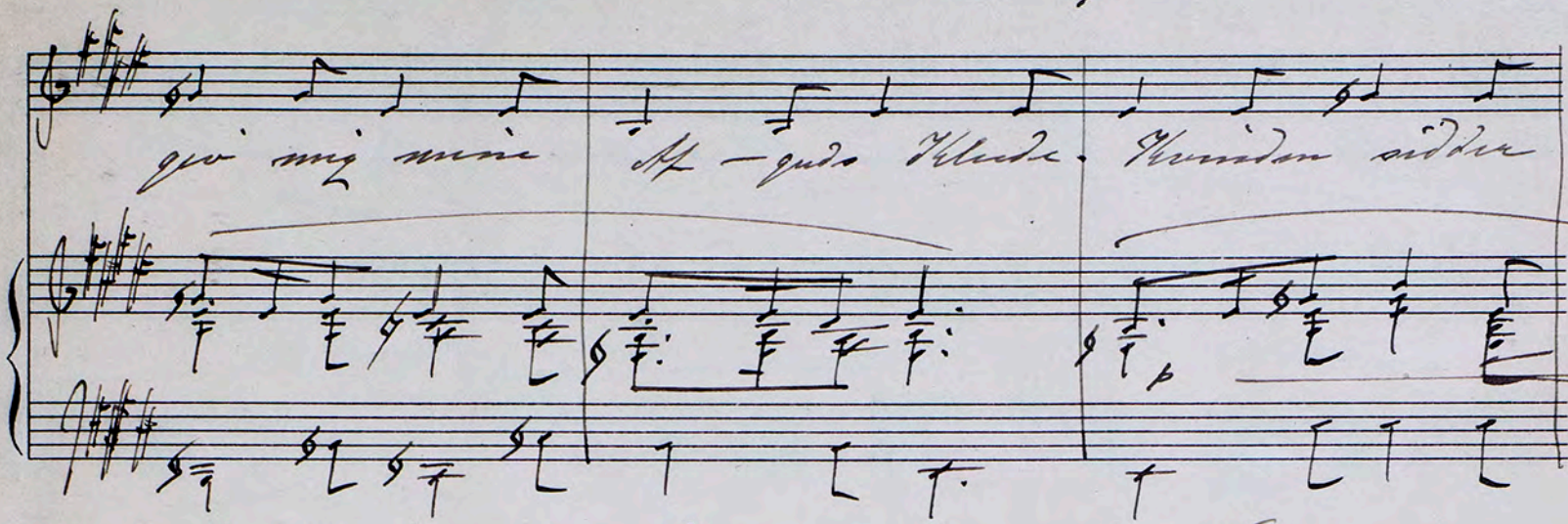
Allegro

p *Admes.*

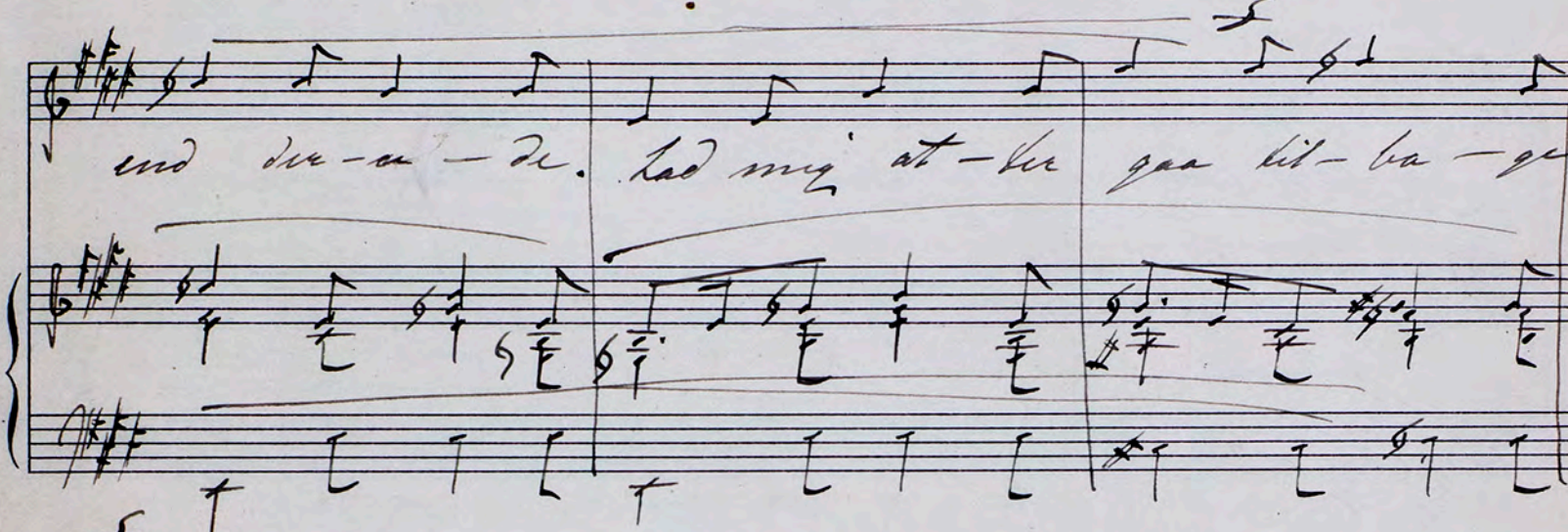
„ Vølgy, Du staae paa Veiens Skil-ke. Sluk dit Lys, som

i mig brænder, stang for Ju-le-tankens Vilde

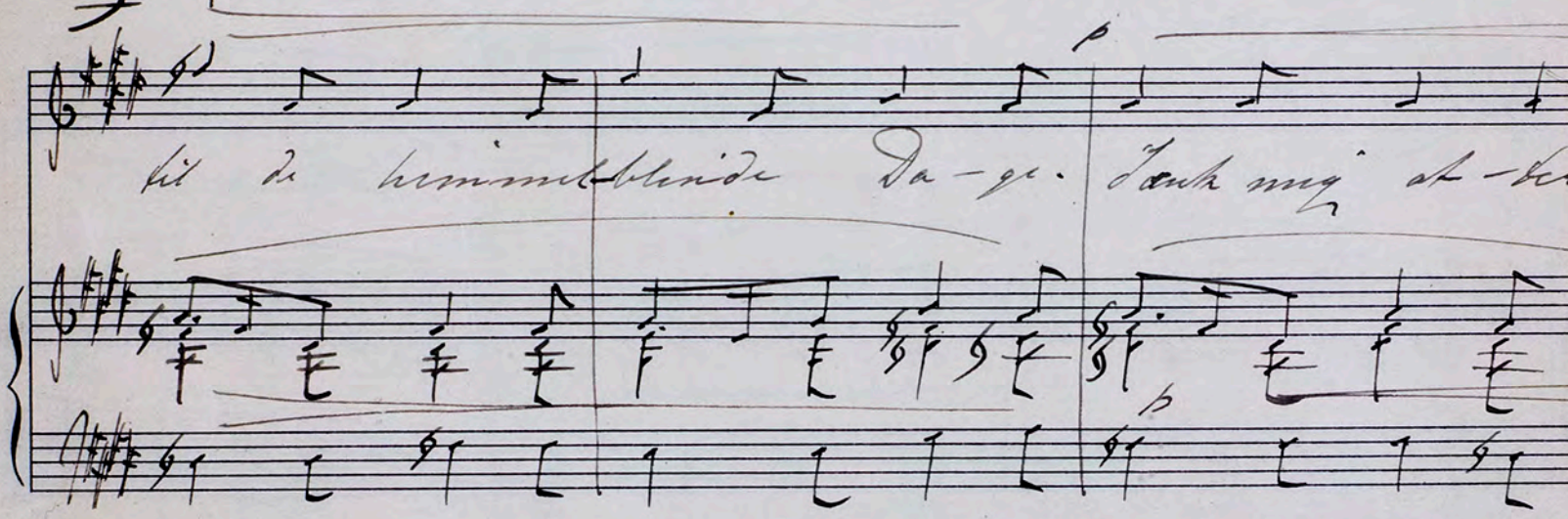
giv mig mine Af-guds Klude. Herindan sidder



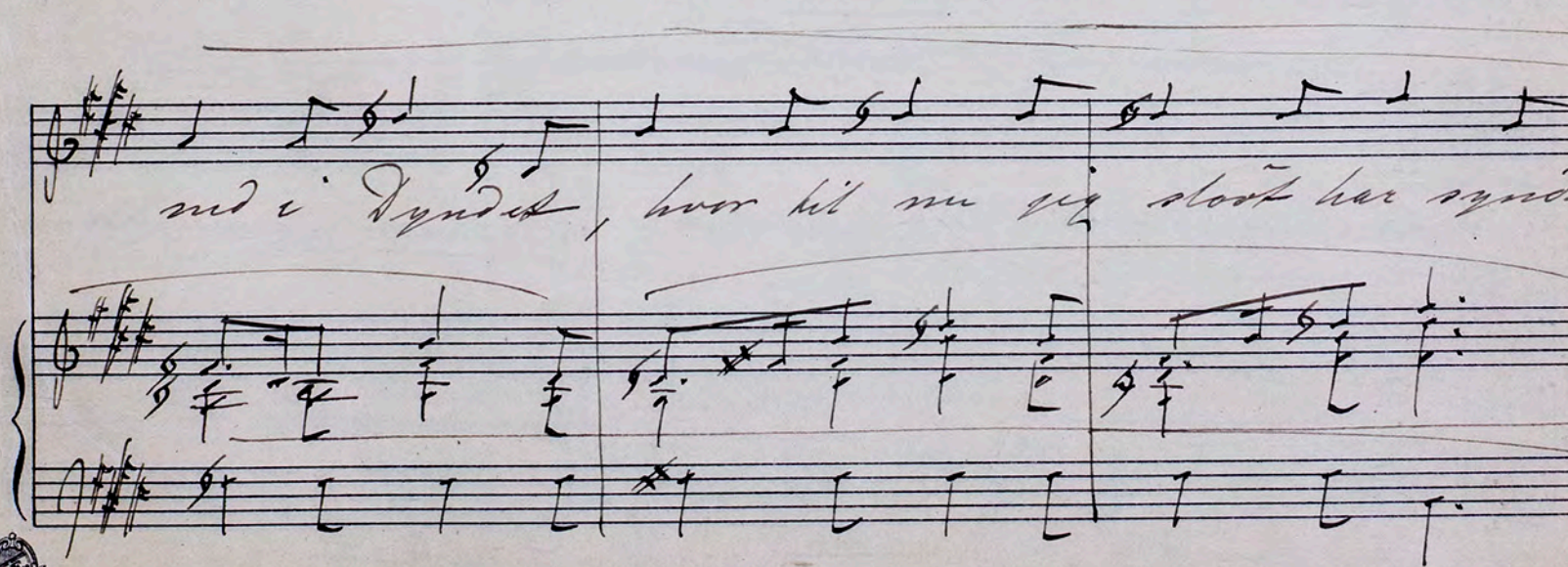
end der-ud-de. Lad mig at-ter gaa til-ber-ge



til de himmelblinde Da-ge. Løb mig at-ter



ind i Dyndet, hvor til nu jeg stork har syndet.



ss

mf

Alt Du kam, det staae Dig lyk. Jeg maad Dig kun

magke lidt. Stak min Vinge, stang for Sjælen,

Dagets Blyfod hang om Halsen. Slip mig eller

sank mig ned tid, lovspra Du selv mig haend.

lad mig le - ve, som jeg le - ved, da i mørket.

jeg mig ved. Hvis Du det-ke vil og koe,

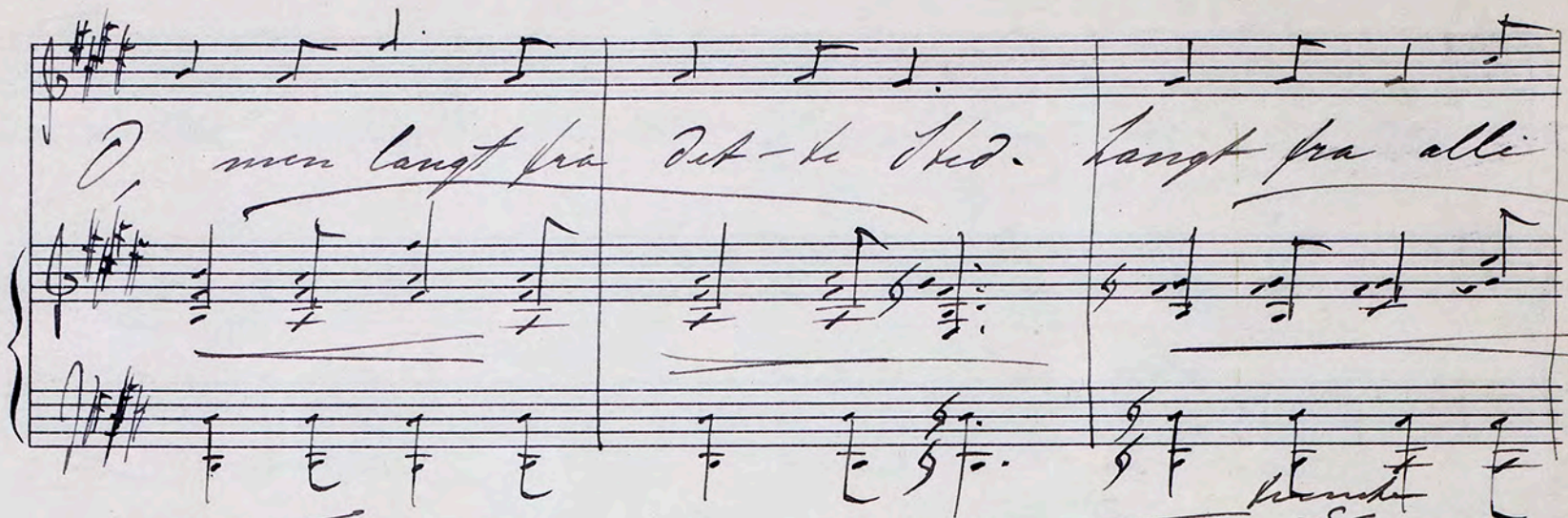
jeg din Væsen er som før. Vælg, Du skaer med

mf rit

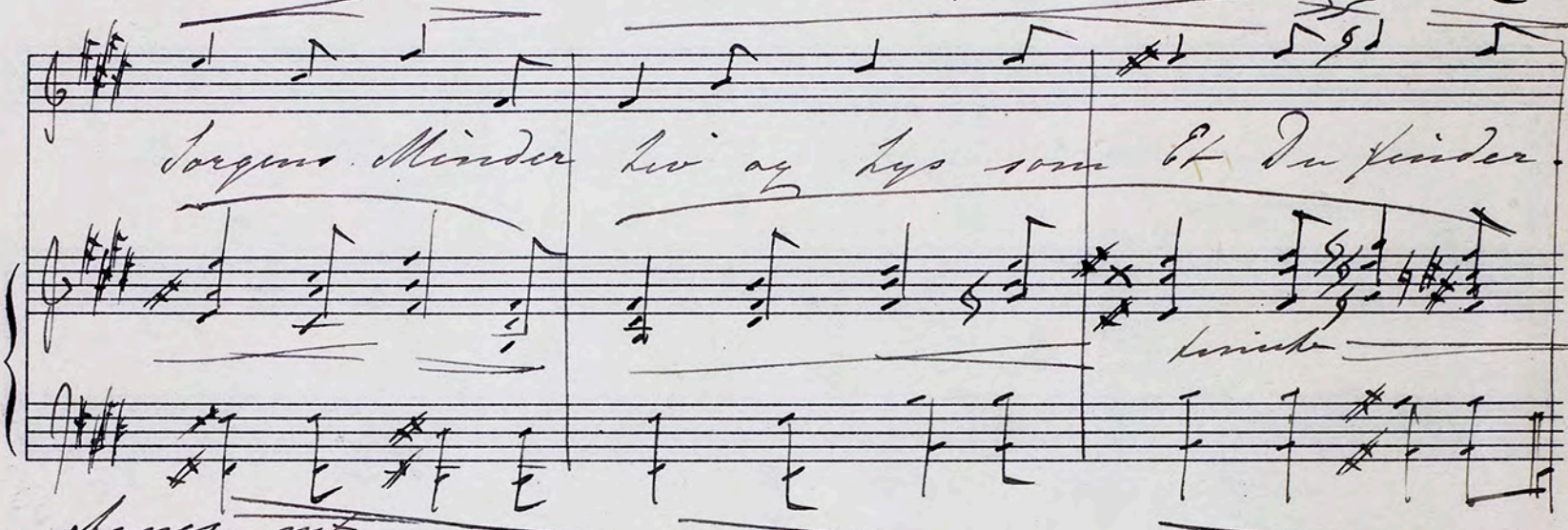
Væ - ens Skille! "Ve mig, ve mig, om jeg vilde!

mf sostenuto

O, men langt fra Det-ke Hed. langt fra alli

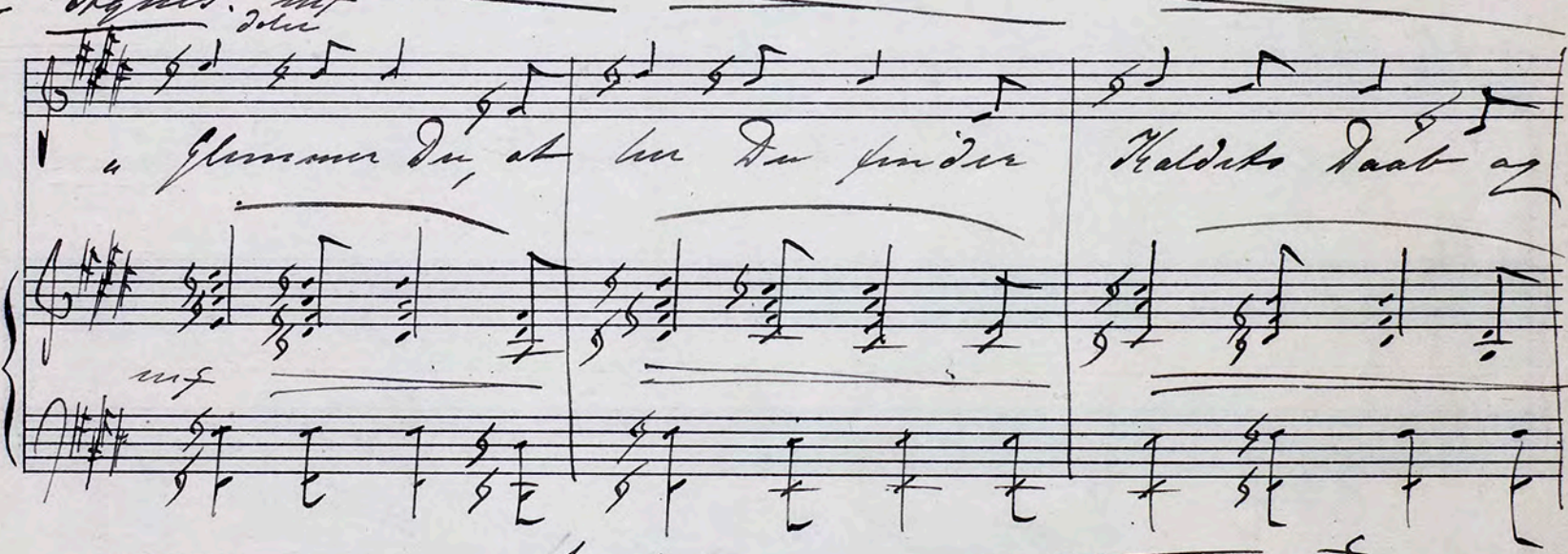


Jorgens Minder liv og Lys som Et Du finder.



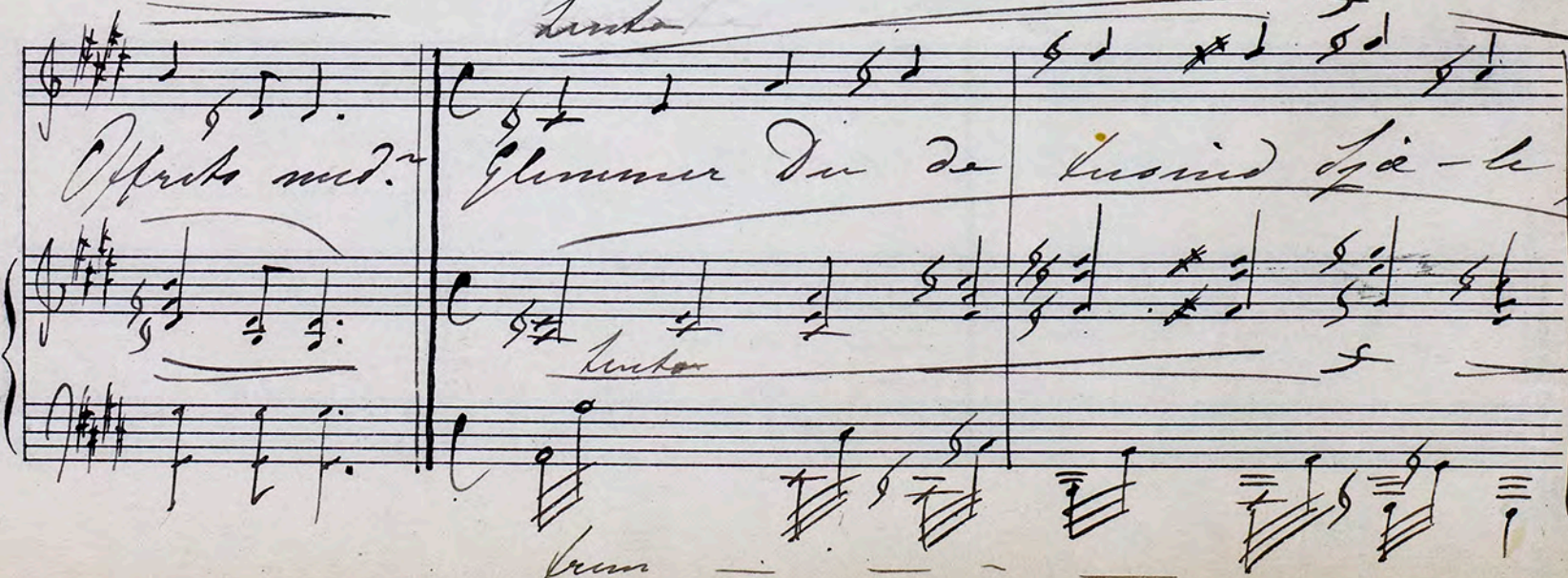
a tempo

Glemmer Du, at her Du finder Haldes Daab og



e

Offrets med. Glemmer Du de kusind spæ-ke



dem Gud Herren lod Dig he-le, dem Gud Herren

lod Dig for-re fremad, bymi til Verdens Skille

Vely, Du staaer paa Verdens Skille! Jeg har an-ke-

Vely at gjore.

Andante

Handwritten musical score for the first system. The vocal line consists of six measures of rests. The piano accompaniment is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with various intervals and accidentals, while the left hand provides harmonic support with chords and single notes. A dynamic marking *mf* is present in the second measure of the piano part.

Admus. pp

Handwritten musical score for the second system. The vocal line begins with the lyrics "Tak for" in the second measure. The piano accompaniment continues with chords and melodic lines, including a prominent sixteenth-note pattern in the right hand.

Handwritten musical score for the third system. The vocal line continues with the lyrics "Tak for" in the second measure. The piano accompaniment features a consistent sixteenth-note pattern in the right hand and chords in the left hand.

Handwritten musical score for the fourth system. The vocal line contains the lyrics "Det - ke - Du har" across the measures. The piano accompaniment maintains the sixteenth-note pattern in the right hand and chordal accompaniment in the left hand.

le - - - det kro ren

The first system of the handwritten musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with a treble clef and a common time signature. It contains two measures of music with lyrics "le - - - det" and "kro ren". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Trot - - - ke. O - - - ma

The second system continues the musical piece. The vocal line has lyrics "Trot - - - ke." and "O - - - ma". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

ing en Tung - - - heds

The third system features the lyrics "ing en" and "Tung - - - heds". The piano accompaniment in the bottom staff changes to a more complex, flowing eighth-note pattern, while the vocal line and right-hand piano part remain consistent with the previous systems.

Taa - - - ge. Du vil

The fourth and final system on the page contains the lyrics "Taa - - - ge." and "Du vil". The piano accompaniment returns to a simpler chordal accompaniment style, similar to the first system.

Handwritten musical score for the first system. It features a vocal line with lyrics "vro med Lei" and a piano accompaniment. The piano part includes a complex arpeggiated figure in the right hand and a bass line in the left hand.

Brand.

Handwritten musical score for the second system. The vocal line contains the lyrics "was -- -- ge' , loo, nu u dit Dag - werk". The piano accompaniment continues with arpeggiated patterns and includes the instruction "staccato" written below the notes.

Handwritten musical score for the third system. The vocal line has the lyrics "end' : ' brukt, ay Nat - le - ly - me tenkt. Jy u". The piano accompaniment features a more active right hand with many sixteenth notes and a steady bass line.

Handwritten musical score for the fourth system. The vocal line includes the lyrics "mo - dig, jy u vret. O, min Gud u let at". The piano accompaniment consists of chords and simple melodic lines in both hands.

ff *km* Brand. Agnus. *p* *mf*

Co - ve Brand, gadnat! "Gadnat," "Gadnat!" Tak for

km f pp

Alt, nu vil jeg so - ve.

mf pp p

Brand. *mf*
"Jæl, vær

mf

Kropast vil jeg bid - ske, Jesus Jesus nu alt at

mf

mf _____ 5

mis-ke. Ta-beko alk den Vinding shabke. E-vegt

The first system of the handwritten musical score consists of three staves. The top staff is a vocal line in G major (one sharp) and 2/4 time, with lyrics written below it: "mis-ke. Ta-beko alk den Vinding shabke. E-vegt". The middle and bottom staves are piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with various chords and notes. A dynamic marking of *mf* is present above the piano part.

ei-es kann det Tabke.

The second system of the handwritten musical score consists of three staves. The top staff is a vocal line with lyrics: "ei-es kann det Tabke.". The middle and bottom staves are piano accompaniment. The piano part continues the melody and bass line from the first system, with some changes in chord structure.

The third system of the handwritten musical score consists of three staves. The top staff contains rests, indicating that the vocal part is silent. The middle and bottom staves are piano accompaniment, continuing the instrumental part of the piece.

The fourth system of the handwritten musical score consists of three staves. The top staff contains rests. The middle and bottom staves are piano accompaniment, concluding the piece with a final chord and a double bar line.

5 Sang for Soprano.

Titel Takt af

N. Linn, N. Hennig, Duettoer - Manfred af E. Ferrand.

Componerede af

Hilda Neupert.

I
Liederschein.
H. Leman.

Wilde Kunst

Alligretto

mf

Handwritten musical score for the first system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The vocal line begins with a treble clef and contains the lyrics "An ihren bunten". The piano accompaniment starts with a bass clef and includes dynamic markings such as *p* and *mf*.

Handwritten musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The vocal line contains the lyrics "Liedern klettert die Lerche so - hoch in die Luft." The piano accompaniment continues with similar rhythmic patterns and includes a dynamic marking of *mf*.

Handwritten musical score for the third system. The vocal line is mostly silent, indicated by a large dash and a fermata. The piano accompaniment continues with a steady rhythm and includes a dynamic marking of *mf*.

mf

Handwritten musical score for the fourth system. The vocal line contains the lyrics "Ein Ju - bel - chor von Tänzern schmettert ein". The piano accompaniment continues with a dynamic marking of *mf*.

Wald voll der Blüthe und Lust.

Da

sind so weit die Blicke gleich dem Meer - ne festliche aufge -

= baut —, und all die tausend Bergen, all die tausend Bergen

f

leiten in Lie - bes - fer - re

This system contains the first two measures of the piece. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The piano accompaniment is written for grand piano with both treble and bass staves. The music is in G major and common time. The lyrics 'leiten in Lie - bes - fer - re' are written below the vocal line.

f

zwei - und laut. I

This system contains the next two measures. The vocal line continues with the lyrics 'zwei - und laut. I'. The piano accompaniment continues with similar rhythmic patterns. The dynamic marking *f* is present.

f

f

This system contains the next two measures. The vocal line has a rest in the first measure and then continues with the lyrics 'Du'. The piano accompaniment continues. The dynamic marking *f* is present.

f

lung hat Rosen ange - kündigt an künftigen von (marag) ein

This system contains the final two measures on the page. The vocal line concludes with the lyrics 'lung hat Rosen ange - kündigt an künftigen von (marag) ein'. The piano accompaniment continues. The dynamic marking *f* is present.

Handwritten musical score for the first system. The vocal line begins with a fermata and rests for three measures. The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a rhythmic accompaniment in the left hand. The key signature has three flats (B-flat, E-flat, A-flat).

Handwritten musical score for the second system. The vocal line has a fermata and rests for two measures, then begins with the lyrics "Und je - de See - le". The piano accompaniment continues with the same melodic and rhythmic patterns as the first system. The key signature remains three flats.

Handwritten musical score for the third system. The vocal line continues with the lyrics "schwimmt und mündet hinüber in's Op - fer - strom." The piano accompaniment features a more complex texture with overlapping sixteenth-note lines in both hands. The key signature remains three flats.

Handwritten musical score for the fourth system. The vocal line has a fermata and rests for four measures. The piano accompaniment concludes with a final cadence, featuring a descending sixteenth-note scale in the right hand and a sustained chord in the left hand. The key signature remains three flats.

II
Ihr Bildnis.
M. Humm.

Andante

b

Ihr stand in dunklen Träumen und

starrt ihr Bildnis an,
Und das geliebte dunkel zu

ke - ben begann.
Von ihren Lippen zog sich ein

Lächeln wunderbar,
Und wie von Wahnwitzstrahlen

glückliche Ehe eingepreist.

pp

mf
auch meine Thränen fließen mir von den Wangen herab,

mf

b
Und ach, ich kann's nicht glauben,

b
p

pp rit
daß ich sie verloren hab.

pp rit

III

Tröst.

Drechsler - Manfred f

Andantino.

Handwritten musical score for the first system. It consists of a vocal line and a piano accompaniment. The piano part features a prominent, sweeping melodic line in the right hand and a more rhythmic accompaniment in the left hand. The lyrics "Kümmere - schlagen" are written above the vocal line.

Handwritten musical score for the second system. The piano accompaniment continues with similar sweeping melodic lines. The lyrics "oh - ne Mast, fern dem Ziel er - schütterter Landung" are written below the vocal line.

Handwritten musical score for the third system. The piano accompaniment shows some changes in texture and dynamics. The lyrics "kriecht ein Schiff in To - desangst" are written below the vocal line.

Handwritten musical score for the fourth system. The piano accompaniment features more complex rhythmic patterns and dynamic markings. The lyrics "durch der Klippen wil - derer Brennung" are written below the vocal line.

Bei des Wet-tes Vor-geheim

Klang. p
 sich, an Tadelwerk und Se-ge

Klang p.

suchen Rettung doch bei ihm sturmgeschlagene

Wan-derer-ge. Oh-ne Compa-ge, oh-ne Dank

Durch das Willkür, das veros-ke wankt dein Herz, und

mit

sich, es passt Andern immerdoh zum Trost - das

mit

mit

mit

IV
Vergiftet sind meine Lieder.

Appassionata
Allegro.

W. Hummel.

mf

Ver-

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, 3/4 time, with a key signature of two flats (B-flat and E-flat). It begins with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment is in the same key and time, starting with a piano (p) dynamic. The right hand plays a series of eighth notes: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4. The left hand plays a series of eighth notes: G3, A3, B3, G3, A3, B3, G3, A3, B3, G3, A3, B3.

gif- tet sind meine Lie- der, Wie

The second system continues the vocal line with the lyrics "gif- tet sind meine Lie- der, Wie". The vocal line has a half note G4, a quarter note A4, a quarter note B4, a half note G4, and a quarter note A4. The piano accompaniment continues with the same rhythmic pattern as the first system.

kommt es an- ders sein - Du

The third system continues the vocal line with the lyrics "kommt es an- ders sein - Du". The vocal line has a half note G4, a quarter note A4, a quarter note B4, a half note G4, and a quarter note A4. The piano accompaniment continues with the same rhythmic pattern.

hast mir ja Gift ge- geben - um in's

The fourth system continues the vocal line with the lyrics "hast mir ja Gift ge- geben - um in's". The vocal line has a half note G4, a quarter note A4, a quarter note B4, a half note G4, and a quarter note A4. The piano accompaniment continues with the same rhythmic pattern.

f *mf*

blu- hunde Le- ben hin- ein Ver-
2

mf

gip- ket sind meine o. lie- der, Wie

mf

kommt es an- ders sein Ich

mf

Frage im Thronen viel o. Schlan-

Handwritten musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "gen und dich, Ge- lieb- te". The piano part includes a complex texture with many beamed notes. Dynamic markings include *ff* and *rit*.

Handwritten musical score for the second system. The vocal line has the lyric "mein". The piano accompaniment includes a section marked *a tempo*. The system concludes with a double bar line. Dynamic markings include *fz* and *rit*.

Two empty musical staves, each consisting of a grand staff with a treble and bass clef.

Two empty musical staves, each consisting of a grand staff with a treble and bass clef.

Andantino

Die Thraspe.

Edward Ferrand.

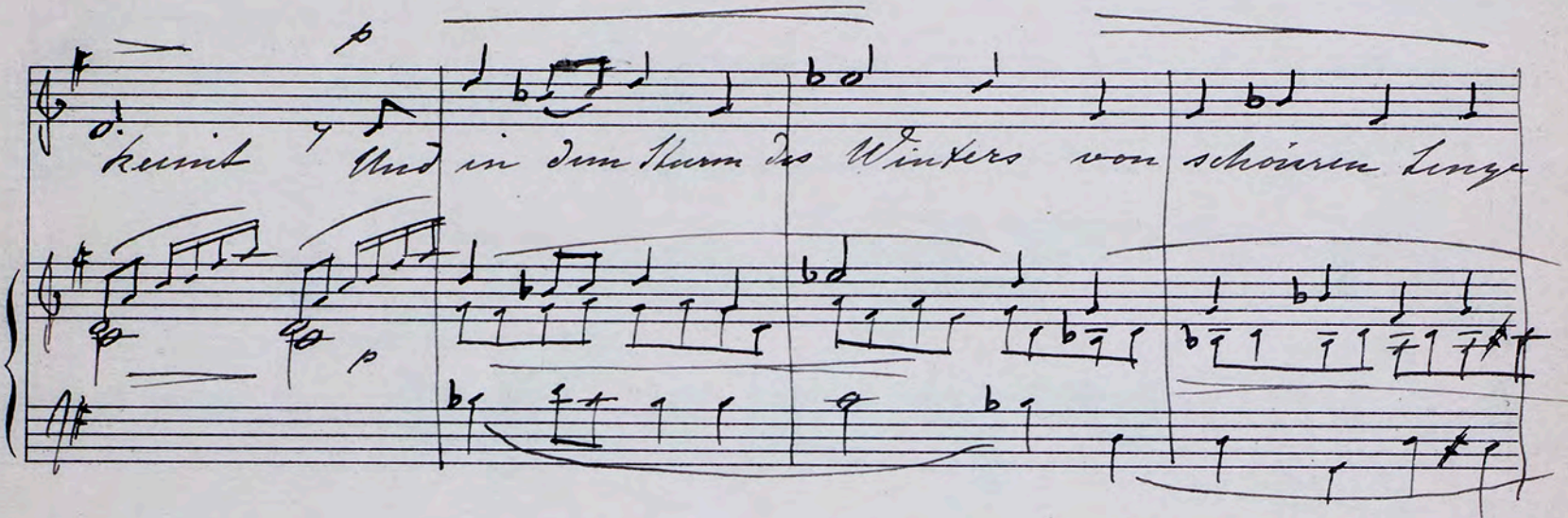
pp

Mein Weg ist eine Thraspe, die still verborgen



The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by a series of notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The lyrics are written in cursive below the vocal line.

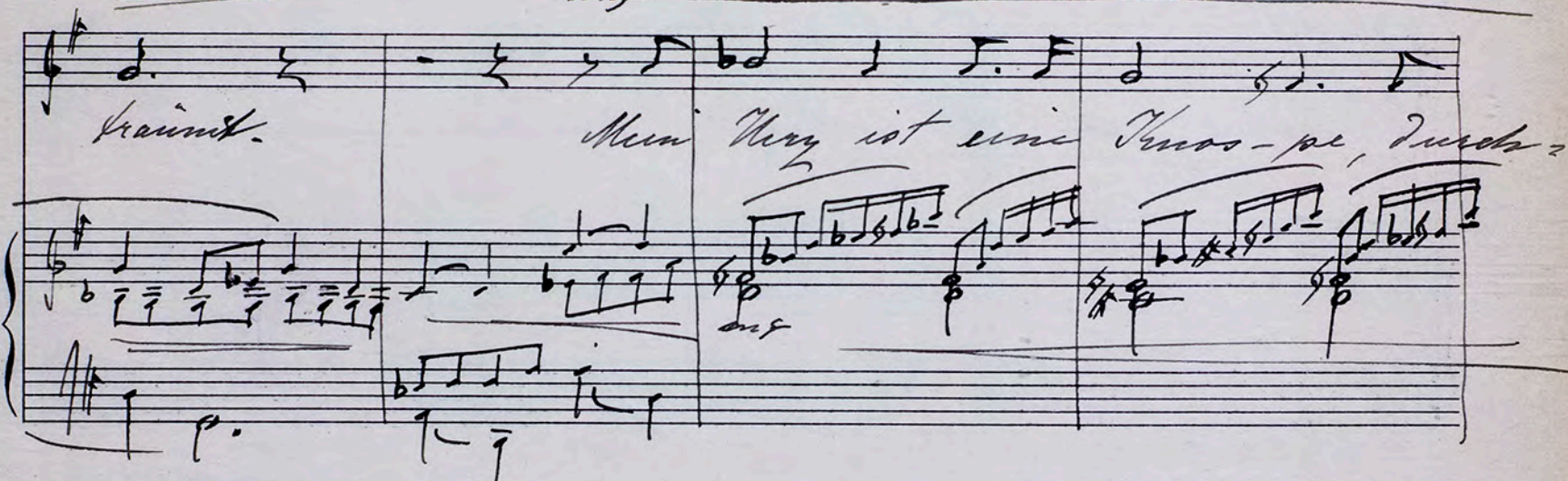
kommt und in dem Sturm des Winters von schneuren Lenz



The second system continues the musical piece. The vocal line has a dynamic marking of 'p' (piano). The piano accompaniment continues with similar rhythmic patterns. The lyrics are written in cursive below the vocal line.

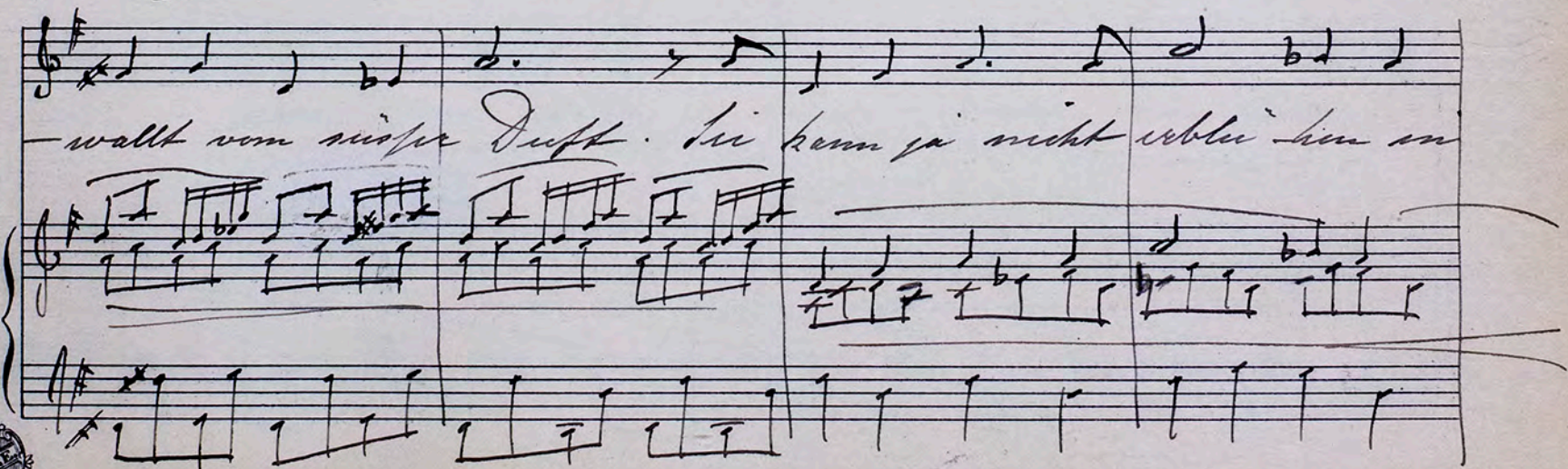
mf

kränzt. Mein Weg ist eine Thraspe, durch-



The third system begins with the word 'kränzt.' followed by a rest. The vocal line then continues with notes. The piano accompaniment has a dynamic marking of 'mf' (mezzo-forte). The lyrics are written in cursive below the vocal line.

wallt vom nassen Dufft. Sie kann ja nicht verbleiben an



The fourth system continues the musical piece. The vocal line has notes with lyrics. The piano accompaniment continues with chords and rhythmic patterns. The lyrics are written in cursive below the vocal line.

Handwritten musical score for the first system. The vocal line contains the lyrics "einig kal-ter Luft." followed by a long rest and then "Mein". The piano accompaniment consists of two staves with chords and melodic lines.

Handwritten musical score for the second system. The vocal line contains the lyrics "Thuy ist eine Thuro-pe, Und". The piano accompaniment continues with chords and melodic lines.

Handwritten musical score for the third system. The vocal line contains the lyrics "wenn sie lie-bend bricht —, Ent-". The piano accompaniment continues with chords and melodic lines.

Handwritten musical score for the fourth system. The vocal line contains the lyrics "- kal-ter sich die Blu-me Dem". The piano accompaniment continues with chords and melodic lines.

ff

Handwritten musical score for the first system. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics "er - gen Son - nen - licht" written below it. The piano accompaniment features a right hand with sixteenth-note patterns and a left hand with chords. A dynamic marking *ff* is present above the piano part.

Handwritten musical score for the second system. The vocal line continues with the lyrics "zum er - gen". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings *mf* and *ff* are visible.

Handwritten musical score for the third system. The vocal line has the lyrics "Son - nen - licht". The piano accompaniment features a right hand with chords and a left hand with chords. Dynamic markings *ff* and *pp* are present. The system ends with a double bar line.

Four empty musical staves at the bottom of the page, intended for further notation.

Til
Fru Orelia Björnson
i taknemlighed
fra
den, hvem ingen kjender,
og som ber:
"glem mig ikke!"
Hjølshavn, 21 November 1900

4 Sange

med

KLAVER

af

MAGDA BUGGE.

Op. 9.

Nr. 1. Blomster i dit Øje.

„ 2. Paa Korsvejen.

„ 3. Ak, du Birketræ.

„ 4. Melodi. Frøken Ellen Beck tilegnet.

Fru Emma v. Holstein Berg
tilegnede.

Forlæggerens Ejendom for alle Lande.

KJØBENHAVN & LEIPZIG,
Wilhelm Hansen, Musik-Forlag.

De 3 sange i manuskript og
den alleridste "det dønnell barn"
skal bli sendt Dem
strax jeg har afskrevet dem.
M. B.

Til Frøken Ellen Beck.

Melodi.

Magda Bugge, Op. 9. Nr. 4.

Lento con passione.

mf *f*

O, dy-be Øj-ne, Øj-ne bru - ne, med u-forklarlig Glans der-i, med Vre-deslyn, med

mf legato

mf *p* *rit.* *p espress.*

Glimt af Lu - ne, men Dæm - ring mest af Fan - ta - si! Ak, Øj - ne, stundom bar - ne -

p *smorz.* *pp rit.* *p*

f

from - me, og hvas - se snart som slebet Staal, for jor - disk El - skov næsten

f

tom - me, med Him - lens Drømmesyn til Maal! Jeg el - sker Jer endskjendt jeg

vi - - ger; for mig Jert Lys blev ik-ke tændt, men

of - - te til mig selv jeg si - - ger: Gid _____ jeg Jer al-drig hav-de

dim. *p* *molto cresc.*

kjendt! Gid _____ jeg Jer al-drig hav-de kjendt, _____

f

dim. - - e - - rit. *pp*

al - - drig, _____ al - - drig kjendt! (Elisabeth Varshénewsky ved Thor Lange.)

rit. *pp* *3*

Wilhelm Hansen, Musik-Forlag.

SERENADE.

Allegretto quasi Andantino.

P. E. Lange-Müller.

Kornmods-glæn-sen ved Mid-nats-tid lys-ner bag fjer-ne

HVITA ROSOR.

Allegretto moderato e grazioso.

Aug. Körling.

Jag vet en fa-ger ro-sen-lund, dit flyr min tan-ke

BONJOUR, SUZON!

Presto. *mf bien déclamé.*

P. Lacomme.

Bon-jour, Su-zon, ma fleur des bois! Es-tu tou-jours la plus jo-

VUGGESANG.

Andante tranquillo.

Emil Hartmann.

Nuskal du kønt dig put-te ned og luk-ke Øj-ne-nes

PARAIS A TA FENÊTRE.

Allegretto giocoso.

Louis Gregh.

La na-ture est en-dor-mi-e, Le zé-phir ca-res-se l'eau.

SPORVEN.

Con anima.

Catharinus Elling.

Smaa-Sporven gjeng i Tu-ne og tip-par Kønn og rib-bar Straa

SUIS-JE BELLE.

Allegretto.

B. Godard.

Suis-je, suis-je, suis-je belle? Il me semble, à mon a-

PRASKOVIUSCHKA.

Andante.

P. Heise.

I-gaar af-tes pøb min Vag-tel, he-le Nat-ten har den skreget

GODNAT.

Andante con moto.

J. Glæsen.

Mens Lam-pen spre-der sit hvi-de Skin, og

„ALDRIG VILL JAG GOSSAR SE.”

Allegro commodo.

P. Schram.

Al-drig vill jag gos-sar se,- tror jag,

DANSEN PAA KOLDINGHUS. (BLANCHEFLEUR.)

Andantino espressivo.

Ch. Kjerulf.

Nat-ten nu stun-der, snart Da-gen hun dør,

Nellemst. fremhævet.

EFTERAAR.

Ikke for langsomt.

Sextus Miskow.

Far! hvor flyver Svaner-ne hen? Hvor fly-ver de hen?

Forlæggerens Ejendom.

KJØBENHAVN & LEIPZIG.

fra komponistens

WILHELM HANSEN EDITION.

WILHELM HANSEN EDITION.

FRU CALLY MONRAD TILEGNEDE.

FEM SANGE

FOR MEZZO-SOPRAN ELLER TENOR

TIL TEKSTER

AF

HENRIK IBSEN OG ANDREAS JYNGE.

KOMPONEREDE

AF

HILDA NEUPERT.

- | | |
|----------------------------------|------------------------|
| Nr. 1. Brændte skibe. | Nr. 3. Edderfuglen. |
| - 2. I en komponists
stambog. | - 4. Homlefar. |
| | - 5. Blomstersankning. |

FORLÆGGERENS EJENDOM FOR ALLE LANDE.

KJØBENHAVN & LEIPZIG.

WILHELM HANSEN, MUSIK-FORLAG.

WILHELM HANSEN EDITION.

WILHELM HANSEN EDITION.

WILHELM HANSEN EDITION.



I.

Brændte skibe.

(H.Ibsen.)

Hilda Neupert.

Andante. (Bredt.)

f

Han vend - - te si - ne

f

sku - - ders stav - ne fra nord, søg - te ly - - se - re

p tranq.

Gu - - ders le - - gen - de spor.

pp

p dolce ten.

Sne - lan - dets bau - ner sluk - ned i

pp

ten.

hav. Sol - lan - dets fau - ner stil - led hans

pp

krav. Sol - lan - dets fau - ner stil - led hans

krav. Han brænd - te si - ne

cresc. molto *ff con fuoco*

ski - be, bla - nen - de røg som en

più tranqu. e rit.

sky - ba - nes stri - be nord - o - ver fөг. Mod

pp *ten.*

a tempo
molto legato

sne - lan - dets ky - ster fra sol - lan - dets krat

ri - der en ryt - ter hver e - ne - ste nat, hver

cresc. molto

e - - ne - ste nat,

ff *rit.*

ri - - der en ryt - ter hver e - ne - ste nat.

p

II.

I en komponists stambog.

(H. Ibsen.)

Andantino.

mf
Or - feus slog med to - ner re - ne aand i vild - dyr, ild i ste - ne.

mf

ff
Ste - ne har vort Nor - ge nok af, vild - dyr har vi og en flok af.

ten.

ff

a tempo
Spil, saa ste - nen spru - ter gni - ster, spil, saa dy - re - ham - men bri - ster,

a tempo

ff rubato

legato

ten.

a tempo, cresc. molto

ff rit.
spil, saa ste - nen spru - ter gni - ster, spil, saa dy - re - ham - men bri - ster.

a tempo cresc. molto

ff rit.

III.

Edderfuglen.

(H. Ibsen.)

Andantino.

Piano introduction in G minor, 6/8 time. The right hand features a melodic line with triplets and a long slur. The left hand provides a simple harmonic accompaniment.

p

Ed - der - fug - len i Nor - ge bor, der hol - der han til ved den bly - graa fjord. Han

Vocal line and piano accompaniment for the first line of lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

pluk - ker af bry - stet de blö - de dun og byg - ger sin re - de baa - de

Vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment continues with chords and a bass line.

rit. *a tempo*

tæt og lun.

rit. *a tempo*

Vocal line and piano accompaniment for the third line of lyrics. The piano accompaniment features triplets and a long slur. The tempo markings *rit.* and *a tempo* are indicated above and below the piano part.

animato *mf*

Men fjor - dens fi - sker har staa - sat hug, han

animato

plyn - drer re - den til sid - ste fnug. Er fi - ske - ren grum saa er

P ten. *pp*

fug - len varm, han rib - ber i - gjen sin e - - - gen

barm. *mf*

Men

plyn - dres han at - ter, saa klæ - der han dog sin

frit. re - de paa - ny i en vel - - gjemt krog.

mf Men

pp

rit. molto rö - ves hans tre - die hans sid - - ste skat, saa

cresc. *rit. molto*

Largamente.

f

spi - ler han vin - ger en for - - aars - nat. Da

f

klö - ver han skod - den med saa - ret bryst, mod

f *f*

ff al fine

syd, ————— mod syd, ————— til en

ff al fine

fff

sol - - - skins - - kyst.

tremolo

IV.

Homlefar.

(Andr. Jynge.)

Allegretto.

mf

Og hom-le-far han sur-rer og sur-rer sig i ring,

p

tr *tr*

tr *tr* *mf* *tr* *tr*

sur - rer og sur - rer i ring. Han dand-ser og han hop - per som

leggiero

mf

in - gen ver - dens ting, han sur - rer og sur - rer i ring og

tr *tr* *mf* *f*

spi - ler si - ne vin - ger i de sir - lig - ste sving, for

al - le de smaa - blom - ster, de svær - mer han om - kring, han

sur - rer og sur - rer, han sur - rer og sur - rer, og al - le de smaa blom - ster, de

skal ham hø - re til, ja, al - le de smaa blom - ster, saa man - ge som blot vil, for

al - le de smaa blom - ster, de har saa lyst et smil, men al - le de smaa blom - ster, de

nar - re ham A - pril!

V.

Blomstersankning.

(Andr. Jynge.)

Andantino.

mf

Blaa - - veis og

p *rit.* *mf a tempo*

mf

bjer - ke - gren, ha - re - lab med flöi - els - ben,

p *mf* *p*

f

sol - öig og fryt - le - straa, ly - se vi - o - ler blaa,

f

p rit. *p* *f* *p*

hvit - - - veis og mai - - - guld.

p rit.

Allegro.
mf leggiero

Blaa - veis og bjer - ke - gren, ha - re - lab med flöi - els - ben

mf leggiero

sol - öig og fryt - le - straa, ly - se vi - o - ler blaa,

hvit - veis og mai - guld. *f* Kur - ven er fuld,

kur - - - ven er fuld!

ROMANCIER OG SANGE

AF

CHRISTIAN SINDING.

- Op. 4. Ranker og Roser af H. Drachmann. Dansk og tysk Tekst.
- Nr. 1. Jeg bærer den Hat, som jeg vil.
 2. Fagre Nat med Blomsterdrømme.
 3. Ad kendte Veje: O hvor hvert Fjed dog er gammeltungt.
 4. Sakuntala: Jeg kunde for Længsel ej sove.
 5. Choral: Den blomstrende Sommer blev kædet til Høst.
 6. Frejddigt flyver den unge Fugl.
- Op. 8. Seks Sange til Tekster af H. Drachmann.
- Nr. 1. Luften sitred, da Solen gik ned.
 2. Paa Stranden skælver ej det mindste Blad.
 3. Vi lo jo før saa længe.
 4. Jeg hører i Natten fra stille Skove et Raab.
 5. Kun af den sagtne Dønning.
 6. Som Ingen har Ord for Nattens Skønhed.
- Op. 13. Digte af „Sangenens Bog“ af H. Drachmann. Dansk og tysk Tekst.
- Nr. 1. O Mo'r, vor gamle Mo'r.
 2. Støvskyer stiger for hvert et Skridt.
 3. Da Maanen stod bag Skyer.
- Digte fra Levanten.
- Nr. 1. Tro: De klamres indenfor Islam.
 2. Bosphorus! din Bølge sukker.
 3. Frygteligt, naar vi vil tænke.
 4. Olte du sang for de Andre.
- Nirwana: Der leger en Sang gennem Luften.
Der er paa Fjældenes de høje Vidder.
Der gives Stjerner.
- Op. 28. Symra (Anemone). En Tylft Viser og Rim. Norsk, dansk og tysk Tekst.
- Kom med Sange. Lykkelig den, hvis unge Bryst Somrens Tid Anemonen spaar. Jeg har forsøgt det. De gamle Fjælde. Tanker. Savn. Elskovslængsel. Livet. Enhver tilpas kan man ikke. Se mange Mennesker er saa søre. Der falder Blade i alle Skove.
- Særskilt: Livet: Hjemme er baade godt og slet.
Etterstev: Enhver tilpas kan man ikke Folkeudgave (Per Winge).
- Op. 36. Fra Vaar til Høst, Digte af N. Coilett Vogt. Norsk og tysk Tekst.
- Nr. 1. Sid ikke i Skyggen af de kolde Aar.
 2. Det var engang i de fjerne Tider.
 3. Og der gik Dage.
 4. Dog hvad var Verden.
 5. Ungdom, Skønhed.
 6. Sindet sødmefyldt og ungt.
 7. Det er Sommerkvæld som da.
 8. Det unge brusende Foraar.
 9. Alt var Dig.
 10. I en syg Stund: Tag Livets Kors og bær det.
- Op. 40. Strængeleg, Digte af Ivar Mortensen. Norsk, dansk, og tysk Tekst.
- Paa den første Stræng.
- Nr. 1. Ud over Nakken det gule Haaret.
 2. Her er saa tungt og jeg ej forstaar mig.
 3. Aa, jeg har vandret med dig saa længe.
 4. Jeg gaar og grunder paa andre Aaret.
- Paa den anden Stræng.
- Nr. 1. Nu maa min Glæde vel være Slut.
 2. Naar Solen varmt sig mod Jorden sænker.
 3. Jeg vil dig ej elske.
 4. De siger, naar Tiden skrider.
- Paa Understrængen.
Du Mor, som ene hjemme gaar.
- Paa den tredje Stræng.
- Nr. 1. Ikke Tanker, som flyver.
 2. En Rype ifra Vidden.
 3. Signe hedder Pigen min.
 4. Jeg synes det er saa langsomt.
 5. Jeg trænger ej Lyset tænde.
- Op. 50. Danske Viser og Sange. Dansk og tysk Tekst.
- Grevinde Grethe synger i „Sulamiths Have“ (Carl Ewald).
- Nr. 1. Det var sig den lille Høne.
 2. Flyver en bange Fugl af Lund.
 3. Syv Bægere for Skjalden.
 4. Piger syv.
 5. Den Jomfru gik i Valmu-Vang.
 6. Valmu i Vange, er du saa rød.
- Fru Adelheid synger Lenore-Sangene i „Den gamle Stue“ (Carl Ewald).
- Nr. 7. Lenore, Dagen er grim og graa.
 8. Lenore, mit Hjerte er tungt.
 9. Naar Døden kommer.
 10. Det strideste Vand, jeg i Verden saa.
- Dyveke synger „Hos Sigbrit“ (Edvard Brandes).
- Nr. 11. Herrens Moder høje, milde.
 12. Kong Artus drager i Leding ud.
 13. Hundred' jærnklaedte Mænd (Holger Drachmann).
 14. Tabula Rasa (Rent Bord): Jeg havde læst saa mange Bind (Svend Trøst).
- Op. 55. Sylvelin og andre Viser. Norsk, dansk og tysk Tekst.
- Nr. 1. Sylvelin: Aa, Sylvelin, Gud dig signe (Vekle Veslie)
 2. Mit Hjerte: Mit Hjerte har været i Livets Strid (A. O. Vinje).
 3. Du Skog, som bøjer dig imod (A. O. Vinje).
 4. Tilbageblik paa Livet: Jeg tænker paa den Tid (A. O. Vinje).
 5. Led efter Livet og lev det (L. Eskeland).
 6. Det gaar tilbage: Skoven blegner hist paa Fjeldet (Sigurd Ternes).
- Op. 55. Sylvelin og andre Viser.
- Nr. 7. De siger nu, Verden skal være saa ond (Ivar Aasen).
 8. Den Sorg, der bitrest svider (Ivar Aasen).
 9. Ude i Verden: De trælle, de trælle fra Morgen til Kvæld (Ivar Aasen).
 10. Mistro, Tvivl og tunge Tanker (Ivar Mortenson).
 11. Modersmaalet: Moder er et helligt Ord (E. B.)
 12. Fædrelandssang til Ungdommen: Hellig er du, vor Fædrejord (Anders Hovden).
- Op. 57. Nemt, Frouwe, disen Kranz und andre Gedichte von Otto Julius Bierbaum.
- Nr. 1. Nemt, Frouwe, disen Kranz: Auf Scharfenberg in Sommerglanz.
 2. Ritter raet dem Knappen dies: Sitz im Sattel, reite.
 3. Tanzlied: Es ist ein Reihen geschlungen
 4. Dem Tage: Breit hängt vom Himmel die Fahne.
 5. Das ist der Zeiten Unterschied.
 6. Ein Pfingstlied: Den Maien führ ich an meiner Hand.
 7. Trinke Wein, mein Kind.
 8. Traum durch die Dämmerung: Weite Wiesen im Dämmergrau.
 9. Schlagende Herzen: Ueber Wiesen und Felder ein Knabe ging.
 10. Letzter Wunsch: Dass Deine Hand auf meiner Stirne liegt.
 11. Schmied Schmerz: Der Schmerz ist ein Schmied.
 12. Alb: So bebe bange.
 13. Des Narren Regenlied: Regenöde, regenöde.
 14. Aus der Ferne in der Nacht: Wenn im braunen Hafen.
- Op. 64. Roland zu Bremen und andre Gedichte von Friedrich Rückert.
- Nr. 1. Roland zu Bremen: Roland, der Ries'.
 2. Beschwichtigter Zweifel: Über meinen eignen Kopf.
 3. Thöricht, wer im Paradies kann wohnen.
 4. Schmach tend vor Liebe heute zu sterben.
 5. Götter! keine frostige Ewigkeit.
 6. Und wenn in ihrem Liebesglanz erlischt die letzte Rose.
 7. Meine Töne, still und heiter, zu den Liebsten steigt hinan.
 8. Triolet: Einen Kreuzer gab' ich hin.
 9. Am Rhein und am Main und am Neckar ist's schön.
 10. Gieb den Kuss mir nur heute; ob Du morgen es kannst, wer weiss.

FORLÆGGERENS EJENDOM FOR ALLE LANDE.

HERRN ROBERT PRIZELIUS
zugesignet.

6

LIEDER

FÜR
SOPRAN ODER TENOR
MIT
PIANO

- I. Gruss an die Nacht..... J. Sturm.
II. Meine Rose..... Rückert.
III. Ein Sonnenblick..... A. Schultz.
IV. Oben, wo die Sterne glühen..... H. Heine.
V. Wie es den Sorgen erging..... G. Pfarrius.
VI. Sehnsucht..... J. Moser.

COMPONIRT VON

HILDA NEUPERT.

KRISTIANIA
OLUF BY'S MUSIKFORLAG

i Kommission.

o. p. 183/188.

I. Gruss an die Nacht.

Julius Sturm.

Hilda Neupert.

Andante.

GESANG. *p* Wie

PIANO. *p*

hast du mich mü - de ge - than, du

Tag, mit deiner leuch - ten - den Pracht.

Mit deiner Far - ben bun - ten Schein,

mit deinen rau - schenden Me - lo - dein.

Will - kom - men, o Nacht, nun

de - cke du die Er - de mit dei - nem Schlei - er zu. Lass

schwin - den die Far - ben, die Tö - ne ver - gehn, lass

al - les Le - ben um mich ver - geh'n, und

las - se mich träu - men al - lein mit dir, vom

leuch - ten - den Him - mel hoch ü - ber mir.

II. Meine Rose.

Rückert.

Lento. *pp*

GESANG. Ich ha - be durch das ird' - sche Dor - nen-land

PIANO. *pp*

still in der Brust ge - tra - gen mei - ne Ro - se, drauf hab' ich als ich Ruh' im

sempre p

Gra - be fand, im Her - zen mit - ge - nom - men mei - ne Ro - se. Und

sempre p

als mich auf-ge-we-cket En-gels-hand, hab ich em-por ge-

ho-ben mei-ne Ro-se, und rings der Himmel steht im Stra-lenbrand, als

ich ihm trug ent-ge-gen mei-ne Ro-se, mei-ne Ro-se!

III. Ein Sonnenblick.

Adolph Schultz.

Allegretto.

GESANG. *mf* Und wär' auch noch so

PIANO. *mf leggiero*

trüb' die Welt, so dun - kel ganz und gar, ein

ein - zig Son - nen - strahl er - hellt sie den - noch wun - der -

rit.

a tempo bar. Und läg' am Mor - gen Feld und Wald auch noch so ne - bel -

ten.

a tempo *ten.*

animé *f a tempo*

grau, im Son - nen - schein wird al - so bald ein

animé *f a tempo*

rit. *p lento*

Per - lenmeer die Au. Und häng an dei - ner Wim - per gar die

rit. *p lento*

mf a tempo

Thrä - ne trüb' und schwer, im Strahl der Son - ne glänzt sie klar, als

mf

f rit.

ob's ein De - mant war.

rit. *f*

IV. Oben, wo die Sterne glühen.

H. Heine.

Andante.

GESANG.

PIANO.

o - ben wo die Ster - ne glü - hen, müs - sen uns die
Freu - den ' blü - hen, die uns un - ten sind ver - sagt.
In des To - des kal - ten Ar - men kann das Le - ben
erst er - war - men, und das Licht der Nacht ent - tagt.

Wie es den Sorgen erging.

Gustav Pfarrius.

Allegro.

GESANG. *mf* *f*

Einst wollt' ich hin - aus in den

PIANO. *mf*

grü - nen Wald, Da zo - gen die Sor - gen mit. *mf* Ver -

ge - bens ge - bot ich wohl zehn - mal Halt, Sie folg - ten mir Schritt für

Schritt. Doch als wir ka - men wohl in den Busch, Be -

ginnt ein Ge - flüs - ter so - gleich. Die Vög - lein rie - fen: Ihr

Sor - gen, husch, Hin - aus aus der grü - nen. Be - reich. Das

Gras er - hob sich und hielt sie auf, Ein Wind - stoss hauch - te sie

fort. Die Bäu - me rausch - ten und schlu - gen drauf, Sie

flo - hen von Ort zu Ort. Und rann - ten und stie - ssen die

Kö - pfe sich ein Am Fel - sen rie - sig und rauh, Ver -

schmol - zen in la - chen - den Son - nen - schein, Er - tran - ken im duf - ti - gen

Thau. Da habt Ihr's rief ich, von ih - rer Noth Be -

p tenuto *mf*

freit in die Lüf - te hin - aus: Da seht Ihr, was Euch im Wal - de droht, Ein

p poco ten. f a tempo

an - der mal bleibt Ihr zu - haus.

rit. *a tempo*

VI. Sehnsucht.

L. Moser.

Andantino. *p appassionato*

GESANG. *c* *p* *f* *p*

PIANO. *p* *f* *fp* *p*

Wär ich der Re - gen, Ich woll - te mich le - gen der
 Er - de an's Herz, Wie soll - te sie blü - hen und jauch - zen und glü -
 hen!
 Wär ich die Son - ne, Ich zög mich vor Won - ne in's

dam - pfende Meer, wie sollt es da rau - - - schen um Kü - sse zu

tau - - - - - schen.

Könnst ich ver - we - hen, zu Ne - bel ver - ge - hen, zer - flie - ssen in Luft, ich hielt - voll Er -

bar - men die Welt in den Ar - - - - men.

mf a tempo *f tenuto*

So mit dem Her-zen voll Lei-den und Schmerzen Ver-geh ich al-lein und sin-ke in

mf a tempo *fp tenuto*

f *p* *f* *p*

Flam-men und sin-ke zu-sam-men, und sin-ke in

f *p* *f* *p*

f

Flam-men, und sin-ke zu-sam-men, und sin-ke in

f *fp*

ff *p* *rit.* *pp*

Flam-men und A-sche zu-sam-men.

ff *p* *rit.*

